

Choral Harmony, No. 118.

THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,
And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, Paternoster Row, London, E.C.

No. 101.]

MAY 1, 1884.

[One Penny.]

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May 1st, 1884.

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Mr. Carl Rosa's company opened the season of English opera on April 14th at Drury-lane with *The Bohemian Girl*, Mr. Maas and Miss Georgina Burns in the chief parts.

On Tuesday, March 18th, at the Pointz Road Mission Hall (Mr. George R. Page, Conductor), the Stephen's, Battersea Park, Choral Society gave a concert of vocal and instrumental music which is very favourably spoken of by the *South London Press*.

Sir Michael Costa, who some weeks ago had another attack of illness, from which it was hoped he was recovering, has experienced a relapse, and we regret to hear that his case has now been pronounced hopeless.

On April 18th a concert was given at St. James's Hall, in connection with the early-closing movement, by *employés* in various business establishments in London. The West-end Band (Messrs. Marshall and Snelgrove) opened the entertainment with the overture "La Couronne d'Or" (Hermann), which received full justice at their hands. This performance was a characteristic prelude to what proved to be a very excellent concert. The choir was exceptionally efficient, its members singing with an amount of unison worthy of professional artists. The soloists were Miss Thompson, Miss Beattie Poole, Miss Wells, Miss Rossiter, Mr. Alexander Tucker, Mr. R. F. Parsons, Mr. Clifford T. Wadmore, Mr. R. Bennett, Mr. J. N. Clarke, Mr. J. Grieves, Mr. J. W. Amps, and Mr. W. Deble.

The lady patronesses of the Société Charité Maternelles are organising a spectacle at the Hippodrome, Paris, for May 9th. Frasuelo, the first torero of Spain, is entrusted with the management of the whole affair, and is shortly expected in Paris, accompanied by seven bulls, 17 men for the cuadrilla, four grooms, four men for the police of the arena, four alguazils, two vaqueros for leading the bulls, and a number of other persons. The demand for places at the Hippodrome is very great. All the loges have been let at 1000f., and the Duchess de Mouchey and the Duc de Castries are besieged with applications for places.

A choral festival, in which 2800 voices representing 140 parishes of Wilts and Dorset, are to take part, has been fixed to be held in Salisbury Cathedral this month. Dr. Stainer has composed a Te Deum and a Benedictus for the occasion. There are to be 1500 surpliced singers.

There has arrived in St. Petersburg a boy of thirteen who had travelled 1,500 miles on foot in order to obtain instruction on the violin at the Conservatory. He started from Vladikavkas, a Cossack village, where from the age of six he had given concerts, and he hoped to obtain a permanent appointment in the capital.

Among the songs sung at a banquet to the Transvaal delegates at Antwerp was one which proclaimed that "With God's help the yoke of England had been thrown off."

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Niccolò Paganini.

(Concluded from page 237.)

HITHERTO Paganini had never played outside Italy. Encouraged to visit Vienna by Prince Metternich, who had heard and admired him at Rome in 1817, he repeatedly made plans for visiting Germany, but the wretched state of his health always prevented their execution. A sojourn in the delicious climate of Sicily at last restored him to comparative health, and he started for Vienna, where his first concert, March 29th, 1828, created an unparalleled sensation. A perfect fever appears to have seized all classes of society: the shop-windows exhibited hats, gloves, and boots à la Paganini; dishes of all sorts were named after him; his portrait was to be seen on snuff-boxes, and his bust on the walking sticks of the Viennese dandies. He himself obtained the Grand Gold Medal of St. Salvator from the town, and the title of *Virtuoso* to the Court from the Emperor.

During the following years Paganini travelled in Germany, repeating his Vienna triumphs in all the principal towns of the country, especially in Berlin, where he played first in March, 1829. On March 9th, 1831, he made his first appearance at Paris in a concert at the Opera. His success was quite equal to any that he had had elsewhere. In the following May he came to England, and gave his first concert at the Opera House on June 3rd. Here he excited perhaps more curiosity than enthusiasm. He himself, in a M.S. letter, dated London, August 16th, 1831, complains of the "excessive and noisy admiration" to which he was a victim in London, which left him no rest, and actually blocked his passage from the theatre when he played. "Although the public curiosity to see me," says he, "is long since satisfied, though I have played in public at least thirty times, and my likeness has been reproduced in all possible forms and styles, yet I can never leave my home without being mobbed by people who are not content with following and jostling me, but actually get in front of me, and prevent my going either way, address me in English, of which I do not know a word, and even feel me, as if to find out if I am flesh and blood. And this not only the common people, but even the upper classes." The financial results of his concerts in London, the Provinces, Scotland and Ireland were very large. He repeated his visits in the following two years, played at a farewell concert at the Victoria Hall, London, June 17, 1832, and then returned to the Continent in possession of a large fortune, which he invested chiefly in

landed estates. The winter of 1833 he passed in Paris, and it was early in January, 1834, that he proposed to Berlioz to write a concerto for his Stradivarius violin, which resulted in the Symphony called "*Harold en Italie*." For the next two years Niccolò Paganini's favourite residence was the Villa Gaiona, near Parma. But his eagerness to amass money did not allow him to rest or attend to his health. In 1836 he received an invitation from Paris to take part in a money speculation on a large scale. It was proposed to establish, under the name of Casino Paganini, in a fashionable quarter of Paris, a large and luxurious club—ostensibly with the view of giving concerts, but in reality for gambling purposes. Unfortunately he could not resist the temptation to embark in so doubtful an enterprise. The club-house was opened, but the gambling license was refused, and the concerts alone did not nearly cover the expenses of the establishment. Paganini hurried to Paris to save the concern, if possible, by appearing in the concerts. But he arrived in so exhausted a state that he could not play. The company became bankrupt, and he himself suffered a personal loss of 50,000 francs. He remained in Paris for the winter of 1838, and it was on December 13 of that year that he bestowed on Berlioz the large sum of 20,000 francs, as a mark of his admiration for the *Symphonie Fantastique*.

The annoyance arising from the unfortunate affair of the Casino greatly increased his malady, which was phthisis of the larynx. Seeking relief in a warmer climate, he went to Marseilles, and stayed for some time in the house of a friend. Here, although almost a dying man, he would now and then take up his violin or his guitar, and one day even played his favourite Quartet—Beethoven's F major, Op. 59, No. 1. On the approach of winter he went to Nice. Here his malady progressed rapidly; he lost his voice entirely, and was troubled with an incessant cough. He died May 27, 1840, at the age of 56. A week before his death the Bishop of Nice sent a priest to convey to him the last sacrament. Paganini, not believing that his end was so near, would not receive it. The wording of his will, in which he recommends his soul to the mercy of God, and fixes a sum for masses to be said for its repose, proves his adherence to the Catholic Church. But as the priest did not return, and as Paganini in consequence died without the rites of the Church, the bishop refused him burial in consecrated ground. The coffin remained for a long time in a hospital at Nice; it was afterwards removed to Villa Franca, and it was not till 1845 that Paganini's son, by a direct appeal to the Pope, obtained leave to inter it in the village church near Villa Gaiona.

He left his son Achille a large fortune, estimated at £80,000. Although as a rule chary with his money, he was occasionally very generous, as his gift to Berlioz, already mentioned, shows. The mystery which surrounded Paganini the man no doubt helped to increase the interest taken in the artist. The strangest rumours accompanied him wherever he went. It was commonly reported that he owed his wonderful execution on the G-string to a long imprisonment, inflicted on him for the murder of a rival in love, during which he had a violin with one string only. Paganini himself writes:—"At Vienna one of the audience affirmed publicly that my performance was not surprising, for he had distinctly seen, while I was playing my variations, the devil at my elbow directing my arm and guiding my bow. My resemblance to the devil was a proof of my origin." But even sensible and educated people believed that Paganini had a secret which enabled him to execute what appeared impossible to any other player. In fact he has been suspected to have himself originated such rumours. As there was no doubt an admixture of charlatanism in the character of this extraordinary man, he may perhaps at first have done so. But, on the other hand, he more than once contradicted them. At Prague he actually published a letter from his mother to disprove the rumour that he was the son of the devil; and at Paris he furnished Fétis with all the necessary material and dates to refute publicly the numberless absurdities circulated about him. This was done by a letter inserted in the "*Revue Musicale*," but it availed little. Fétis, in his monograph on Paganini, by establishing the chronology of his travels, and his sojourns at various places, proves clearly that he could not have suffered a lengthy imprisonment. It was not only the perfectly novel and astonishing character of his performances, but to a large extent his extraordinary ghost-like appearance, which caused these absurd rumours. His tall, skeleton-figure, the pale, narrow, wax-coloured face, the long dark hair, the mysterious expression of the heavy eye, have been described often enough.

But, after all, the extraordinary effect of his playing could have had its source only in his extraordinary genius. If genius, as has been justly remarked, is "the power of taking infinite pains," he certainly showed it in a wonderful degree in the power of concentration and perseverance which enabled him to acquire such absolute command over his instrument. Mere perfection of technique, however, would never have thrown the whole of musical Europe into such paroxysms. With the first notes his audience was spell-bound; there was in him—though

certainly not the evil spirit suspected by the superstitious—a demoniac element which irresistibly took hold of those who came within his sphere. "His constant and daring flights," writes Moscheles, "his newly discovered flageolet tones, his gift of fusing and beautifying subjects of the most diverse kind—all these phases of genius so completely bewilder my musical perceptions, that for days afterwards my head is on fire and my brain reels." He was no "mere virtuoso"—there was something in his playing that defied description or imitation, and he certainly had in a high degree originality and character, the two qualities which distinguish the man of genius from the man of ordinary talent.—*Dictionary of Music and Musicians*.

Instrumentation.

INSTRUMENTATION is the art of employing instruments in a manner best adapted to derive from them the greatest possible effect in music. This art may be learned with time and experience; but it requires, like every other branch of music, a particular talent, and a certain instinctive presentiment of the result of combinations. A composer, in arranging his music, or in making what is called *the score*—that is, a union of all the parts which are to concur in the general effect,—would write only at random, if he had not present to his mind the qualities of the sounds of each instrument, their accent, and the effects which result from their partial or entire combination. Sometimes, it is true, the composer obtains effects which he did not foresee; and, in other cases, those which he strives to produce, do not succeed; but, if skilled in his art, he generally attains the end which he proposes in the arrangement of the instrumentation.

The faculty of foreseeing, by means of the intellectual powers alone, the effect of an orchestra, of one which is arranging the instrumentation, as if that orchestra were actually playing, is not the least of the marvels of music; it is nevertheless what always takes place, when a composer conceives any piece whatsoever; for the melody, the voices which accompany it, the harmony, the effect of the instruments, everything, in short, is conceived at one gush, if the musician is born truly worthy of the name. As to those who imagine these things only in succession, we may be assured that their musical conceptions will always remain within narrow limits. Such as Grétry, who had a genius for dramatic expression

and for happy melodies, but who, being but a second-rate musician, could never conceive, at once, the whole idea of a piece; whereas Haydn, Mozart, Beethoven, Cherubini, and Rossini, never failed to conceive, at a single attempt, the effects which they wished to produce.

There is a kind of knowledge, which is not less useful to a composer; it is that of the peculiar resources of each instrument, of the passages which may be executed on them, and of those which would present insurmountable difficulties. This kind of knowledge may be easily acquired, either by an examination of scores, by the lessons of a master, or, better still, by studying some of the instruments themselves. The pains taken by a composer, to put nothing into a part which an artist cannot execute with ease, will be advantageous in the performance of his music.

It is rare to make use of a single instrument of each kind in instrumentation. The clarionets, oboes, bassoons, horns, and trumpets, are generally employed in couples; but a part is sometimes written for a single flute, when it should be united with the clarinet or oboe parts. Sometimes the horns are four in number; but, in that case, the parts are written for two in one key and two in another. In pieces which require brilliancy and strength, two trumpet parts are added to the horns. The trombone is never employed alone. It is common to unite together the alto, tenor and bass trombone. The general plan of wind instruments, in an overture, or other great dramatic piece, is composed of two flutes, two oboes, two clarionets, two or four horns, two trumpets, three trombones, and two bassoons. Two drums are almost always added.

Two parts for violins, one or two parts for violas, and for the violincello and contrabasso, comprise all the stringed instruments for a symphony, and for every other kind of music for a full orchestra. The number of performers to each violin part is undetermined. It may be eight, ten, twelve, and even twenty. The parts for the violas, violincello, and contrabasso, admit also of a number of performers.

Mozart, Haydn, and some other distinguished composers, changed the plan of instrumentation for their pieces; sometimes they employed only the oboes and horns for the wind instruments; at other times, the flutes and clarionets took the place of the oboes; and, again, the richest resources of the orchestra were combined. Happy contrasts of effects resulted from this variety. In the new school, the whole powers of the orchestra are always combined, in order to obtain the greatest possible effect, whatever may be the character of the piece. Each part in the composition, taken by itself, is more brilliant, thanks to this profusion of resources; but a certain

monotony is the inevitable consequence of the uniformity of this system. Unhappily, it is with this defect, as with the abuse of noise,—it has ended by becoming a necessary evil. The ear which is accustomed to this luxury of instrumentation, though frequently fatigued by it, finds every piece of music feeble without it. Nothing is more fatal to enjoyment than to weary the senses, by strong impressions too long continued, or too often repeated: to the palate of an epicure, exhausted by spices and pepper, simple and natural food is tasteless.

The accompaniments of a piece of well-written music are not confined to the support of the melody by a dependent harmony; we frequently observe in them one or two plans, which seem, at first sight, to be at variance with the principal melody, but which, in reality, concur with it, in the formation of a whole, which is more or less satisfactory. These plans of ornamented accompaniment may disturb the uncultivated ear, but they complete the pleasure of the educated musician and the enlightened amateur. Sometimes they are the most important part of the piece, and the voices become to them, as it were, an accompaniment. This may be observed in those Italian comic airs, which are designated by the words *note and word*, and in choruses. In these cases it is necessary that the style of the accompaniment should be graceful and pensive, or lively and exciting. The works of Mozart, Cimarosa, and of Paisiello contain charming things of this kind. Amongst the French works, the operas of Boieldieu are filled with this kind of animating accompaniments.

The brass instruments, such as horns, trumpets, trombones, and ophicleides, have acquired an importance which they did not formerly possess. Méhul and Cherubini began this revolution. Rossini has completed it, and extended the use of these instruments, by a great number of combinations and effects, which were previously unknown. These effects, when employed in moderation, will add much to the power of music, under certain circumstances, in which the use of the ordinary means is insufficient.

Having thus glanced at the rich combinations of effects, the use of which has been pushed even to an abuse, within a few years, the following questions arise; namely, independently of the creations of genius, what is now to be done to multiply and improve those effects, for which there is so general and strong a desire? and can we expect to obtain new ones by a mere increase of noise? No; for the sensations produced by noise are sure to be followed quickly by fatigue. On the other hand, there might perhaps be much difficulty in bringing back the public to the simplicity of the orchestras of Cimarosa, and of

Paisiello; for much more genius would be requisite to induce us to take this retrograde march, than to conduct us to the point where we now are. What therefore remains to be done? It seems to me that the course may be pointed out. The following are my ideas on the subject.

Variety, as we know, is the thing most desired, and the most rarely attained, in the arts. The means of obtaining the best effect from an orchestra would therefore be to introduce this variety into the instrumentation, instead of adopting a uniform plan for each piece, as has always been done. All the operas of the seventeenth century have nothing but violins, violas, and bass instruments of the same kind, for their accompaniment. In the beginning of the eighteenth century, the accompaniments consisted of violins, basses, flutes, or oboes. The resources were successively increased, but the forms of instrumentation remained the same, so long as the system was in vigour. In our days, it is rare to find an air, a duet, or even a ballad, which is not accompanied by parts for two violins, alto, violincello, contrebasso, flutes, oboes, clarinets, horns, trumpets, bassoons, kettle-drums, etc.

What a source of monotony is this obstinate perseverance in the production of the same sounds, the same accents, and the same associations? Why should we not, with means much more developed, give to each piece a particular physiognomy, by means of the difference in the quality of instruments? We should have airs, duets, ballads, and even quartets, accompanied by string instruments of different kinds, or by a single one, such as the violincellos, or altos and violins; and the plan of using these instruments might be divided into two kinds; one of which should consist of sustained sounds, and the other of divided sounds. We might also employ flutes or clarinets alone; oboes with English horns and bassoons; combinations of the brass instruments, such as common trumpets, keyed trumpets, horns, ophicleides, and trombones. This variety, which I propose, might be exhibited not only in different pieces, but even in the course of a single scene. A union of all the resources should take place in the important situations, in the *finales*, etc., and would have the greater effect, as it would be more rare.

All this, it may be said, is not genius. I know it; and it is fortunate that it is not; for, if there were any processes for the manufacture of good music, the art would be little worthy the attention of minds of a high order. But why should we not offer to genius, without which one can do nothing, all the resources which experience or reflection can suggest? Why limit its domain? Reduce Mozart and Rossini to the quartet of

Pergolesi, and they would still find beautiful melodies and elegant harmony, but they could not produce those powerful effects which you admire in their compositions. How is it possible to suppose the existence of *Don Juan* and *Moses*, with nothing but violins, altos, and basses? No doubt the fine effect of those compositions is the result of a strong orchestra, and of the genius which has put in motion.

The great masters of the ancient schools have also invented effects of another kind, by the use of means much more simple; and for this reason, I think these means should not be renounced. I wish every thing should be used; the rest may be left to talent. Every body has observed that, at the theatre, pieces without accompaniment always please, when they are well sung; and this effect is a natural consequence of a change of means, independent even of the more or less happy manner in which the composer employs them. Let the same process be attempted in regard to instrumentation, and we shall get rid of that weariness which never fails to be felt towards the end of the representation of a long opera, however beautiful it may be.—*Fétis*.

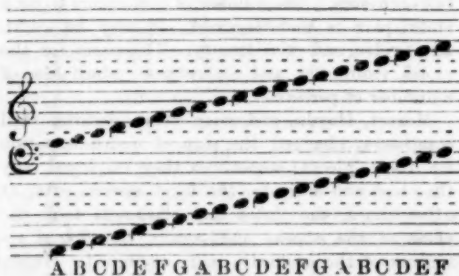
Harmony as it ought to be understood.

By JAMES M'HARDY.

Continued from page 170.

CHAP. VIII.

THE student must understand the following scheme of notation, which I have devised for the avoidance of leger lines, before reading this chapter.



We may have occasion to refer frequently to the semitones as well as the natural intervals of the scale, so we had better begin by forming for ourselves a set of tables for reference, in order to save time. As we are aware, the perfect tuning of the scale is

according to the following ratio—viz., $C\ 1$, $D\ \frac{9}{8}$, $E\ \frac{5}{4}$, $F\ \frac{4}{3}$, $G\ \frac{3}{2}$, $A\ \frac{5}{3}$, $B\ \frac{3}{2}$, $C\ 2$, in common numbers. This gives us the following:—

TABLE I.

C	D	E	F	G	A	B	C
24	27	30	32	36	40	45	48

That is to say, that, if a given C had twenty-four vibrations in a given time, the other intervals of the scale would follow as in the Table. Our next object will be to obtain the tuning of the chromatic scale, and in order to do this, we must find the ratio of a minor semitone. The simplest method is to take the difference between a major and a minor third. The major third is represented by $\frac{4}{3}$, the minor one by $\frac{6}{5}$ by division—thus, $\frac{6}{5} \div \frac{4}{3} = \frac{9}{10}$. We produce the following Table of the tuning of a chromatic octave:—

TABLE II.

TENOR C=256.

RATIOS.

	C	D	E	F	G	A	B	C
#	256-0000	1-0000	1-0000	1-0000	1-0000	1-0000	1-0000	1-0000
C#	260-0752	1-0417	1-0417	1-0417	1-0417	1-0417	1-0417	1-0417
D#	270-4800	1-0800	1-0800	1-0800	1-0800	1-0800	1-0800	1-0800
E#	288-0000	1-1250	1-1250	1-1250	1-1250	1-1250	1-1250	1-1250
F#	300-0064	1-1719	1-1719	1-1719	1-1719	1-1719	1-1719	1-1719
G#	307-2000	1-2000	1-2000	1-2000	1-2000	1-2000	1-2000	1-2000
A#	320-0000	1-2500	1-2500	1-2500	1-2500	1-2500	1-2500	1-2500
B#	333-3120	1-3020	1-3020	1-3020	1-3020	1-3020	1-3020	1-3020
C#	333-3120	1-3020	1-3020	1-3020	1-3020	1-3020	1-3020	1-3020
D#	341-3333	1-3333	1-3333	1-3333	1-3333	1-3333	1-3333	1-3333
E#	355-5328	1-3888	1-3888	1-3888	1-3888	1-3888	1-3888	1-3888
F#	368-6400	1-4000	1-4000	1-4000	1-4000	1-4000	1-4000	1-4000
G#	384-0000	1-5000	1-5000	1-5000	1-5000	1-5000	1-5000	1-5000
A#	400-0000	1-5625	1-5625	1-5625	1-5625	1-5625	1-5625	1-5625
B#	400-6000	1-6000	1-6000	1-6000	1-6000	1-6000	1-6000	1-6000
A	426-6496	1-6666	1-6666	1-6666	1-6666	1-6666	1-6666	1-6666
A#	444-4416	1-7361	1-7361	1-7361	1-7361	1-7361	1-7361	1-7361
B#	466-8000	1-8000	1-8000	1-8000	1-8000	1-8000	1-8000	1-8000
B	480-0000	1-8750	1-8750	1-8750	1-8750	1-8750	1-8750	1-8750
B#	500-0704	1-9581	1-9581	1-9581	1-9581	1-9581	1-9581	1-9581
C#	491-5200	1-9200	1-9200	1-9200	1-9200	1-9200	1-9200	1-9200
C	512	2-0000	2-0000	2-0000	2-0000	2-0000	2-0000	2-0000

must remember that although a major third is a more harmonious interval than a minor one, yet a sequence of minor thirds is not so objectionable as a sequence of major ones; and (2.) a sequence of major thirds is not so objectionable as a sequence of fifths. Thus, it would appear, that the more perfect the interval, the more does the ear object to hear it repeated in consecution; but we must likewise remember (3.) that in the progression of parts the ear is particularly satisfied with the harmonies of thirds and sixths, if they are heard as the resolutions of discords, or even in consecution, if they alternate between major and minor.

The ear, therefore, seems to be most satisfied by such sequences as afford an alternation in the nature of the intervals, therefore it objects to consecutive fifths or fourths, unless they be accompanied according to certain very indefinite rules in harmony.

(To be continued.)

"A FRIENDLY LETTER TO ORGANISTS" (London, Jarrold & Sons) has been forwarded to us. It is one of a series of "Friendly Letters" to all sorts and conditions of men, issued by Miss Skinner of Bath. The letter in question deserves the careful consideration of all organists, choirmasters, leaders of psalmody, and other officials conducting the musical services of God's house. Viewing the question from a purely religious standpoint, the letter shows, 1st, the duty of offering up our service as a sacrifice of praise to God; in *self-denial*, lest the music should usurp the place of something even better; in *self-command*, showing forbearance to those lacking voice or ear who sometimes mar the effect of the music, and endeavouring to make the rehearsals "means of grace" to the singers. 2nd, the letter urges the duty of offering up *ourselves* to God—a duty incumbent upon every professing Christian, and certainly not less incumbent upon those who lead the music of the sanctuary.

Although these letters are printed in excellent style, they are issued at a nominal charge for gratuitous distribution. Judging by the specimen before us, their sincere piety and earnest God-fearing tone should ensure them a wide sphere of usefulness.

Two orchestral concerts, the first ever announced on Sunday evenings in Scotland, have recently been given in the city of Glasgow, under the presidency of Professor Tyndall.

Let us now see what is really the proposition we are about to consider. (1.) We

MUSICAL PUBLICATIONS AND TEACHING APPARATUS

CONNECTED WITH

The Letter-note Singing Method.

A Graduated Course of Elementary Instruction in Singing, by David Colville and George Bentley. In this course the sol-fa initials are gradually withdrawn. In cloth, 1s.6d.; in wrapper, 1s.

The Pupil's Handbook, containing the songs, exercises, etc., in the above course, published separately. In two parts, 3d. each.

The Letter-note Singing Method, Elementary Division. A course of elementary instruction in singing, by David Colville. In this course the notes are lettered throughout. In cloth, 1s.6d.; in wrapper, 1s.

The Choral Guide, containing the songs, exercises, etc., in the above course. In two parts, 3d. each.

The Junior Course, a course of elementary practice in singing, by David Colville. In this course the notes are lettered throughout. Arranged for two trebles, with *ad lib.* bass. In penny numbers.

The Choral Primer. A course of elementary training by David Colville. In this course the notes are lettered throughout. Sixpence, in wrapper or in penny numbers.

The Elementary Singing Master. A course of elementary training by David Colville. In this course the sol-fa initials are gradually withdrawn. In cloth, 1s.6d.; in wrapper, 1s.

The Elementary Singing School, containing the songs, exercises, etc., in the above course. In two parts, 3d. each.

Penny Educators, the notes lettered throughout. These are educational numbers of Choral Harmony, each of which illustrates a given subject; they may be used to supplement the larger works, or will themselves provide outline courses of instruction. The following are already published: Choral Harmony, No. 110, Practice in Simple Time; No. 111, Triplets and Compound Time; Nos. 113 and 114, Exercises and Studies in Modulation. Other numbers are in preparation.

Letter-note School Music. Songs and Rounds arranged progressively as a Course. The notes are lettered throughout. In half-penny numbers.

Intonators, 3s.6d. and upwards. A pattern of tune for teacher or pupil, giving the just sounds of the scale in all keys. Descriptive tract, one penny.

The Sol-fa Ladder (adapted from Miss Glover's original). A large diagram of the scale for Class use, Paper only, with four side columns arranged as in the Modulation Table, 4d. per octave; single column, 3d. per octave. Calico, with rollers, two octaves, 4s. For the information of teachers a descriptive leaflet, giving full information respecting the Sol-fa Ladder, Staff Ladder, and Movable DO Ladder, can be obtained by forwarding a halfpenny stamp or post wrapper to Mr. D. Colville, 20, Paternoster Row, London.

The Staff Ladder. Same as the Sol-fa Ladder, but with the addition of the staff-lines. Can be set so as to show the DO on any line or space, for which purpose it should be mounted on rollers according to directions supplied. Paper only, 1s.6d.; calico, with rollers, 7s.6d. For descriptive leaflet apply as directed above for Sol-fa Ladder.

The Movable DO Ladder. Same as the Staff Ladder, but the staff-lines are separate from the diagram, and the latter is movable upwards or downwards, permitting the DO to be set to any line or space. Calico, with rollers, 10s.; paper only, 1s. For descriptive leaflet apply as directed above for Sol-fa Ladder.

The Transposition Index. A card with a movable index, useful for the purpose of explaining the theory of keys, transposition, modulation, etc. 6d.

Twelve Reasons for Learning to Sing at Sight. A leaflet for gratuitous distribution, 6d. per hundred, or one penny per dozen.

Pupil's Certificates of Proficiency. All Teachers of the Letter-note Method are urged to use the certificate in their classes as a test and stimulus. Blank certificates, post free 10d. per dozen, can be obtained from Mr. D. Colville, 20, Paternoster Row, London. Choral Harmony, No. 163 contains the Examination-paper for the Elementary Certificate.

The Quaver, with which is published CHORAL HARMONY, a monthly musical Journal, price one penny, including the music.

Choral Harmony, a collection of part-music, in penny numbers, each of which contains from 4 to 8 pages, printed either in letter-note or in the ordinary notation. Lists of contents on application.

The Letter-note Vocalist. Full music size, 3d. per number, containing songs, duets, trios, etc., printed in letter-note.

Psalmody Selections. Fourteen popular tunes and hymns, printed in letter-note, Choral Harmony No. 112, one penny.

Easy Cantatas, S.A.T.B., with solos, etc. Dawn of Spring, 4d.; Advent of Flora, 6d.

The following are printed in letter-note—Pilgrims of Ocean, 4d.; Maypole, 3d. Words only, for the use of an audience, one penny for each cantata.

The Choral School. In fourpenny parts, each containing five or six numbers of Choral Harmony, classified as to their difficulty. Intermediate, Parts IV., V., XIII., XIV.; Advanced, Parts VI., VIII., XVI., XVII., XIX.; Upper, Parts XI., XII., XV., XVIII., XX.

Training Books for use in connection with any method of instruction. Colville's Elementary Course, cloth, 1s.3d.; wrapper, two parts, 4d. each. Also, Elementary Practice, same prices.

Locke's "Macbeth" Music. All the choruses usually performed, in vocal score, one penny, in Choral Harmony No. 52.

For Christmas and New Year. Choral Harmony, Nos. 7, 11, 78, 97, 126, 127, 128, 135, 148, 156, 157, 162, 174, etc.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnston, Hunter & Co.

